

THE MASS ART PAPER

Mass College of Art

A.T.I.

THE PAINT-IN

OCTOBER 15th
AS HOPED FOR
ON OCTOBER 8th

NEXT MEETING Tuesday,
October 21, 8:00

PLACE: MIT Bldg 9-RM 509
(This is the new building across
from the student center and
next to the main entrance)

GUEST SPEAKER: Dr. Nicholas
Negrophonte

ATI is privileged to have as its
guest speaker Dr. Nicholas
Negroponte, Research Director
from the MIT Urban Systems
Laboratories. The meeting will
be held in his Laboratory with
participatory demonstrations of
active graphic terminals. His
work is described in a recent
issue of Progressive
Architecture, which is quoted
below: "...One of the more
interesting Projects, under
the leadership of Architecture
Professor Nicholas
Negroponte, (MIT), is
searching for nothing less than
artificial design intelligence.
The "Architecture Machine,"
As it is called, is to be a
"Moral" animal and a design
partner to the architect,
capable of carrying on a
man-machine dialogue in the
manner of an associate having
"The potential for
self-improvement." The first
phase of the search, an
experiment called URBAN 5,
developed a method of
programming criteria for
Urban design and computer
graphics. It has now been
completed, and the second
generation of studies is
underway....

September 1969
Progressive Architecture
... Urban Expertise

Tom Dempsey's Great
American Still Lives in the
front foyer earlier this
month were swell; we'd like
to mention just how hon-
orable they looked com-
pared to some of the still
lives we experts have expe-
rienced in recent seme-
sters.



THE PAINT-IN

Today is a very beautiful day. Good things are
happening. This morning I walked a long way to school...
didn't really mean to end up there, but after three years, I
just naturally gravitate in that direction. I found a shiny,
perfect chestnut on the way and saw a governess giving a
piggyback to two little kids singing out of tune in French.
It's just that kind of day. And the blue ladders on the
school roof...Jack Nolan laughing, painting the front door
blue...Dr. Amirian, Mr. Butler, Mr. Moore, Mr. Hillman, Mr.
Barron, everyone a little dirtier than usual and pleased
with what's going on. As a skeptic-senior, I expected to
hear about three work/ study people painting desperately
and a Paint-In co-ordinator or two sulking in the stair
wells. But that's not how it is at all. Almost everyone is
here. And it seems they're indulging in something rare at
Mass. Art people really working together
towards a single objective. *Cooperation?* I think so. It's
just that kind of day.

Warming!

If you allow a newspaper to be based solely on the
policies of two or three people, you are putting too much
power into the hands of too few. Just suppose that what
LaFontaine says is true: that "every newspaper editor
owes tribute to the devil." Mass. Art, protect yourself
against possible tyrannical decadence and corruption (a-
bsolute power corrupts absolutely; did you know?) by
submitting fresh commentary to the paper.--Faust-in-chief

October 15th has been
declared a "moratorium". It
could become a holiday. It
could be a day with more
universal meaning than
Thanksgiving or the 4th of
July...a day when a
country, finally intolerant
of the distortions of
operational "democracy",
forces those who govern to
respond to its conscience
through a truer, more
direct, prouder democracy.

October 15th could
also become the day that
national sanity is forced to
concede defeat. The final
outcome depends on just
how tired the disillusioned
idealists are, just how
inactive the non-
participants choose to be,
on just how deeply a
singular person reacts to
being eaten away by a
collective guilt.

Mass. Art is planning to
join many other institutions
in acknowledging its
responsibility to fulfill
October 15th. The student
body must support the
school's position or the
whole undertaking will
degenerate into an
emasculated promise, a
mockery of the assertion
that the human species
might, after all, control its
destiny enough to deserve
to escape extinction.

By the time the
preceding statement is
published, its content will
have been proven either an
ironic post mortem or a pre-
sage of a cause to celebrate.

The only trouble with Jack
Nolan is that, as ultimate auth-
ority figure of the college, he
simply doesn't evoke enough ter-
ror.

Spending Money on the Liberal Arts Arts, A Review of a Course, and Other Related Topics

If you find yourself roaming around school in an attempt to avoid the over-powering and omni-present juke-box, and if it's a monday afternoon, you might walk into the auditorium. Inside a freshmen class is being given by Dr. Paul Shea, whose approach to sociology is stimulating and effective. Rather than starting with the principles and applying them to textbook cases outside of anyone's experience, he starts with a social situation experienced by the class and they analyze it together. Shea then speaks about the sociological principles it illustrates and suggests pertinent reading. The intended result is that the student analyzes his own social situations and better relates as an artist to society.

He sees Mass Art as a subculture composed of a selected population of future professionals which interests him as a sociologist and teacher. We asked him what he thought about the common idea here that liberal arts courses are not necessary for an artist and are merely a waste of time. His view is that, first, where mere knowledge is not especially helpful, "knowing what to know" and "caring about thinking about things" are essential attitudes for anyone, regardless of their field. And artists, because of their talents and type of perceptions and creativity are in a position to make contributions as citizens as well as artists. Furthermore, that Sociology and other liberal arts courses "improve the quality of our discontents" and make it possible to work more effectively to relieve them, by making us better able to define the problem and prevent a limited frame of reference in its solution.

He is critical of systems that produce students who are afraid of being wrong, and so indirectly are encouraged to be less creative.

In the past it has been something of a policy at Mass Art, both official and unofficial, to spend as little money, time and concentration on the liberal arts as possible, offering just enough to meet requirements of accreditation and graduation. Many students felt that even that was too much. The possibility of becoming a "Renaissance Man" is past, in the sense of knowing all there is know about everything. Nevertheless it is still possible, even essential, if not to know all other fields completely, at least to understand something about them, their purposes, their philosophy, and their methods. It's encouraging to see new, good liberal arts teachers, like Dr. Shea, who are finally being added at Mass Art.



Dr. Paul Shea

Recent Acquisitions

David O. McGavern is Mass. Art's new Dean of Students. He has a strong background in social work: an A.A. from B.U., a B.A. from Brandeis University, an M.S. from Simmons College of Social Work, and postgraduate work at Brandeis' Florence Heller Graduate School for Advanced Studies in Social Welfare. In addition, he was a candidate for State Representative of the 24th district in 1968.

Beverly V. Allen is the new College Counselor. She received a diploma from the Carnegie Institute in 1964 and a B.A. from Norfolk State College this year, where she also took a corresponding course in Community Development.

Lew Fifield, who graduated from Mass. Art's Education Department in 1956, has returned to the college as an instructor of Graphic Design. He has had a great deal of experience in advertising, including work as a Design Consultant for WGBH. He received an M.F.A. in Advertising Design from Syracuse University in 1961.

Martha Goethals, new Assistant Professor of Art History, received a B.A. from Louisiana State University, an M.A. from Yale, and a Ph.D. from Harvard. In 1966 she taught at the Rhode Island School of Design. She has done art work for various publications, including *The Reporter Magazine*, and has studied Advanced Visual Design with Gyorgy Kepes. With this kind of experience, she should be able to give her Mass. Art Art History classes the perspective they have so badly needed in the past.

Another new Art History lady, Beth E. Griffiths, comes to Mass. Art after having taught at

Mount Ida Junior College from 1964 until last years. She received a B.A. in Art History from Wellesley College, and an M.A. from Tufts.

Lee Kane is a new Instructor of History. She received a B.S. from Simmons College and has done graduate work at Harvard, Simmons, and B.U.

Edward McCluney is a new Instructor of Art Education. He received a B.A. from Virginia State College, an M.F.A. from the University of Massachusetts, and has taught at the Norfolk Division of William and Mary in Virginia.

Paul Shea, whose Sociology course is reviewed in this issue, comes to Mass. Art with an encouragingly substantial background in Sociology. He received an A.A., an A.B. and an A.M. from B.U., and Ed.D. from Harvard. He has contributed to a long list of publications, and is the founder and director of the Primary Prevention Research and Development Center.

Jean Torrisi is a new Assistant Professor of Fashion Design. She is another alumnae of Mass. Art, and also attended Tufts, from which she received her Ed.M. From 1964-69, she worked with the Fashion Department at Chamberlayne Junior College.

Some of the seniors now at the college may remember a new Instructor of Fashion Design named Pamila Willey from 4 years ago. She graduated with a B.F.A. from Mass. Art in 1962 and has since attended the School of Fashion Design in Boston and Syracuse University.

...To all these we extend a warm and hopeful welcome.

MICHAEL DUKAKIS: A QUESTION OF INVOLVEMENT

I.

"In some countries, the inhabitants seem unwilling to avail themselves of the political privileges which the law gives them; it would seem that they set too high a value upon their time to spend on the interests of the community. But if an American were condemned to confine his activities to his own affairs, he would be robbed of one half of his existence; he would feel an immense void in his life which he is accustomed to lead, and his wretchedness would be unbearable."

Toqueville, "Democracy in America"

II.

"After a survey of Voters in Boston, (Murray B.) Levin reports that 'a large proportion of the electorate feels politically powerless because it believes the community is controlled by a small group of powerful and selfish individuals who use public office for personal gain.' Men respond to this situation in various ways, often with feelings of apathy about politics, which in turn leads to withdrawal from politics."

— Eric and Mary Josephson, "Man Alone"

Michael Dukakis, Democratic State Representative from Brookline, spoke in the Mass. Art auditorium on Sept. 22. His talk was labled "Horsing Around with the Urban Environment", a light title for a desperate subject. He sees the threat we are exposing ourselves to by our seeming approval (if we don't exercise active condemnation, it has to be considered approval) of pollution- social, visual and biological. He knows that there are feasible technological and aesthetic solutions to these problems. Because he is a politician, he believes that government is the means by which the problems must be solved.

First, Mr. Dukakis spoke on air pollution. Boston apparently has the seventh dirtiest air of America's cities. Though government has the authority to regulate traffic, industrial residue, and other causes of air pollution, its current efforts are "dismal to poor". As to "roadside blight", Mr. Dukakis gave the example of the highway strip through Sudbury and Weyland as being "an incredibly bad situation that doesn't have to happen and doesn't have to continue." He mentioned the success committees in Nantucket and Beacon Hill have had in doing away with the billboard deluge. Not only has the urban environment suffered from already committed crimes against its open space, but highway builders and developers are threatening to claim and destroy what few oases there are left. There is now pressure to put the Belt through the Fenway, carving up the Muddy River area that is so familiar to Mass. Art landscape painting.

In addition, Mr. Dukakis brought up the problem of water pollution. Massachusetts' Nashua River has the unique distinction of being what he called "the only water body that is a fire hazard." But aside from conventional water pollution is the dilemma of "thermo pollution", created by a process of generating electricity with nuclear power, that takes water in to cool the machinery and in turn releases water into natural water bodies that is so hot as to endanger the ecology of the whole area. Also, a new method of conduction electricity through a tower transmission system rather than through wires is devouring undeveloped green space, and Mr. Dukakis feels that the utilities could and should be forced to use underground transmission instead.

Finally, Mr. Dukakis talked about the architectural decay in Boston. The traditional way of dealing with architectural contracts was the formation of a corrupt symbiosis between the hopeful candidate and the hopeful architect. Finally, in 1965-6, the Legislature realised that this kind of agreement was resulting in a crop of "undistinguished state buildings." The Massachusetts Council of the Arts, originally spearheaded by Mr. Dukakis, is now in the midst of trying to remedy this.

The issues thus considered, Mr. Dukakis ended in what was the underlying theme throughout his talk: a plea for increased community involvement. Unless we, as artists with concerns increasingly involved with technology, take steps to improve the Human Condition, we will be helping to foster our own suicide by condoning a lethal environment. Mr. Dukakis urged that we even become directly involved in politics. The initial reaction of the audience seemed to be to view this suggestion with skepticism. Still, there is a new vein of politicians such as Dukakis, Michael Harrington of the 6th District in Massachusetts, Allard Lowenstein of Manhattan, and Julian Bond, who are relatively free of credibility gaps. It seems they are worthy of at least our consideration.

1

Woodstock and the Moratorium have shown us one thing: what we need in this country is a two party system — one on Friday and one on Saturday

Eric Kimball

2

What's a Moratorium?

T. Jefferson
J. Hancock
G. Washington
— Anonymous

ed.'s note: Comments like these are always a source of comfort to those engaged in the struggle of maintaining the status quo.

3

In the eyes of the VFW or the American Legion, October 15th was treason of the highest order, a plot against the fiber of America, masterminded by the International Communist Conspiracy. There are, however, many "veterans" who have returned from the Far East that are being re-educated to the facts of American life via the way it is and not via Uncle Sam.

The War made us political pawns of an ideology hell bent on destroying our Vietnamese brothers and their way of life. Many of us are ashamed of this country and ourselves for not having

4

The most intriguing aspect of the October 15th Moratorium was the evidence of a broadening peace movement to include groups not normally involved in dissent. It is perhaps indicative of the movement's changing nature that the Moratorium was conceived by a businessman. This would suggest two interpretations. One, that Americans are coming to understand the nature of our involvement in Viet Nam; or, second, they are simply fed up with the continuation of a painful ambiguous conflict.

For most people outside the academic community the second interpretation is more applicable and it is this development we must understand. Editorial after editorial in the weeks before the Moratorium warned us of the fact that there would be two participating groups. The first group would be the concerned, respectable majority of outraged citizens who would make

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I remember the day my grandfather died. It was a Saturday. And as on every Saturday in late September, there was a high school football game. Feeling that I could accomplish nothing staying at home, I went to the game. Nobody there even cared that a man had ceased to be. Their world went on per usual. It really struck me how insignificant one man's life is.

I can't help but feel the same after the Moratorium. How many men have died? But the War still goes on and so does the football game. Oh! and the Mets won.

Frank Siccome

6

The march brought pressure. The march of students and teachers and other citizens of Greater Boston, the young thinkers, was almost frightening (Hitler Youth?). What do we want? Peace! When are we going to get it? Now! Peace now! Peace now! Spontaneous outbursts, walking, running, marching, singing — a march for the Dead.

The speeches at the Common were anti-climactic.

by Marie Rock

been aware of the truth before we participated in the attempted murder of a race - any help given to the military at this time is an endorsement of genocide.

Moratorium Day can help to show the GI's and returning veterans a little light as they struggle to learn truth and maybe they will be strong enough never to shed their blood for lies again, maybe they will be able to turn the unjustifiable deaths of their friends and brother Vietnamese into a cry of disgust so loud no politician can turn a deaf ear.

Michael O'Sullivan
Michael O'Sullivan is a former Marine.)

their dignified protest. The second group would be composed of those who would "subvert" the majority and manipulate it to its own end. We were told that the first group was somehow more legitimate than the second. We were told that the second expressed a nihilism to which no American could subscribe.

Editorial rhetoric has the profound ability to deal with reality in symbolic terms and to manipulate the symbolism so that it parallels reality, without touching upon the reality of things. The media were right that there were two groups, but they dealt with the nature of each in terms that would keep the first from understanding the second. In short, they supported the right to dissent without constraining any possibility that the Moratorium would become an event radicalizing all participants.

Howard Zinn was correct when, in his speech on the Common, he really wished that Viet Nam were the only thing wrong with a

7

In my opinion, the U.S. should not have gone in the war in the first place, just sent supplies like the Communist countries. Now that the U.S. is in, it cannot drop everyth it wasn't its business. The U.S. made it its business and has to leave it honorably.

Rosario Cascio

8

Did you know we still have fighting men in Viet Nam, and that nothing has been done to bring them home? Do you still reflect on Moratorium Day or is that now a dead issue?

The little guy in Viet Nam hasn't forgotten. He's been paying tribute to foreign powers for centuries. First China, then France, then the Japanese occupation forces, again France (with help from the U.S.) and then and now from the U.S. itself.

Now we don't need tribute, and one of the golden ideals we have rationalized for this war is to help the Vietnamese become self governed. Have we forgotten that we gave arms and munitions to Ho Chi Minh during World War II to help him successfully defeat the Japanese invasion force which crippled the French forces there? And are we ignorant that the Viet Minh, under the leadership of Uncle Ho, established a popularly supported government in Saigon after the victory? And do you realize that the American forces removed this government immediately and returned the Vietnamese to French control?

And who has any legal or moral right to divide or condone division of a nation and promise "free" elections which had, as a conclusion, the runner-up candidate imprisoned?

And can't you see that the domino theory is a lame excuse to bolster our economy through war?

And after five years, can you stomach three, two, or even one more?

Moratorium Day of October 15th is over, but the illegal action of war is not. November 14-15 is coming-or have you forgotten?

David Hawkins
(David Hawkins is a Veteran)

EDITORIAL

(Continued from Page 1)

he was jeopardizing student respect for him by his lack of courage.)

To those who have chosen to support the Moratorium, we ask you to consider the following thought: if criticism is to be meaningful, it must be supported by facts and enforced by action. The facts supporting your choice are all too available. We urge you to carry out the mandate established by the October 15th Moratorium by acting in November, December, January, February, and on until you feel an equitable answer has been given to the questions you are asking.

9

Dear Diary, October 15th, today Jeanne and I played fish in the back yard. She said I cheated but it was my deck of cards.

What did I do on October 15th? On October 15th I registered to vote, and thereby de-activated one hawk. I do not usually condone hunting but I would consider collecting hawks a fine hobby. Just fine.

p.s. How about printing a definition of "moratorium".

Kathy Ingoldsby

for Kathy:

moratorium: A period of permissive or obligatory delay; spec. Lay, a period during which an obliger has a legal right to delay meeting an obligation, esp. such a period granted in an emergency, as to a bank or debtors, generally by noratory law

Webster's Collegiate Dictionary

Fifth Edition

10

The Student Government has allotted two hundred dollars to subsidize expenses for transportation to Washington D.C. for the rally November 15th. As soon as the details are worked out as to the cheapest means of defraying the cost of transportation, the general school body will be notified. This is mainly a way of providing those who want to go but feel that transportation costs are too great with transportation that is within their budget.

REVIEWS

The Bean Signal Corps-A Review

The several skits that were presented by the Bean Signal Corps as part of the Moratorium Day morning program were, to say the least, interesting.

Some of the participants displayed an eagerness that could be felt in their performance. Others, however, ruined the skits by carelessly executing their roles. Almost all of the vignettes, unfortunately, revealed a lack of preparation, probably because they were rehearsed only once or not at all. This lack of preparation caused tense voids of silence between lines which irritated the audience. The players abandoned several poorly-developed skits without reaching any conclusion. The audience was then confused; we had to decide whether to applaud or not. Credit must be given, though, to some of the players for their fine ad-libbing ability. The spontaneity of the remarks was one of the most enjoyable things about the skits.

The Bean Signal Corps' success is somewhat doubtful, but the efforts must be appreciated.

Richard Szczypek

A History Of The Wars And The Four People In America-A Review

When a dance is performed for an audience and is presented as part of a program of protest against the war in Vietnam it second or third it becomes subtle, but after the fifteenth high pitched scream it just becomes annoying. There is a fine line between the obscure and the subtle, but there is more of a brick wall between the subtle and the blatantly obvious.

My final criticism of the production is that it was difficult to see any relation between it and the Moratorium, other than the fact that it was in some sense a portrait of America, and the Vietnam war is an American war. But this is a little too distant to be much of a correlation.

Although the production could have been regarded as a purely formal dance, first, I don't think it was very good at that, and second, it offered a rationale that didn't even mention formal considerations.

There is a difference between intuition and arbitrariness; a dancer can compose a dance of movements understood only to himself, but once he does it for an audience it can very easily become a pretentious display of ego

immediately defines itself to a certain extent and offers some criteria by which to judge it. When it prints a rationale (see last issue of the paper) it becomes even more specific. To say, then, that it is merely a personal expression, or that it is not subject to interpretation, or that the performers have no obligation to make themselves understood is self contradictory. This doesn't mean that everything must be completely obvious to everyone in the audience, or that the performers have to lower their standards, but if a fairly intelligent audience of people supposedly sensitive to art and visual imagery find an artistic production obscure, then the fault may not be in the audience but in the production.

According to the rationale there were supposed to be four characters, three physically present and a fourth who represented the collective spirit of the other three and who was not physically there. I can't see how this concept could have been understood from the dance alone; there seemed to be no attempt to get this across. Further, even assuming they succeeded in

communicating the idea, I can't see how it really has any relation to the theme of the dance—except in the most distant way, that the dance was about America, and America is a gestalt of its people.

Further it says, "They dance alone together, they speak in silence". This is perhaps the main idea of the dance, and it is easy to see where it is communicated in the production. The whole dance, in fact put across the idea that nobody is listening to anybody, that each of the characters is acting independently, and absurdly, (although this again appears to be in direct contradiction of the central force idea mentioned earlier.) A girl screaming for someones attention ad nauseam can be interpreted as the disinterestedness of the universe in man, or men's alienation from each other. There is a point, however, when things can get out of hand. The first "attention please" is obscure, by the and there is then no point in burdening an audience with it. Nevertheless it's nice to see someone working in dance ... maybe we can expect more from future productions.

E.L

Newsreel-A Review

One of the programs on Moratorium Day at Mass Art was a "newsreel" on ROTC.

First, it may be conceit, but I don't like films that consider it unnecessary to defend themselves rationally but appeal to emotion and intentionally leave openings for convenient false generalizations to get their point across. I don't like the implication that if given mere facts I couldn't come to a good conclusion on my own. Moreover, I don't like symbols tossed at me which I'm expected to hiss at or salivate to; and when it's feared that I won't be able to detect the proper enemy, I greatly resent having him labeled for me — (to wit, "The Liberal Viewpoint" for anyone not yet experienced at coming to conclusions without thinking, who can't recognize a liberal by what he says.)

An argument comes close to disproving itself if it has to invent facts, or dig up irrelevant ones to prove its point. What relevance are statements by officials when those statements are over fifty years old? The government representatives today may say similar things, but if they do, those are the statements that count.

The "Newsreel" appealed to the same types of minds and called for the same type of reaction as those that the people now in power used to get themselves and keep themselves where they are.

Formula; Find a man to represent the opposing viewpoint. Make sure he will be likely to come up with some stupid statements. Tape him. Show it to an audience that already would tend to agree with the desired conclusion anyway and they will easily make the syllogism: 1. This man represents ROTC, 2. This man is a jerk, 3. ROTC is run by jerks — with the corollary that it should be abolished forthwith.

Parallel: Find a man to represent a minority viewpoint, see to it that he makes some derogatory cracks about apple pie, or anything dear to the hearts of the audience, and they will easily make the argument: 1. This man has this viewpoint, 2. This man also sounds like a commie pervert, 3. Therefore all men with this viewpoint are commie perverts. This method is the same and it doesn't produce a good support for any viewpoint. All it amounts to is patting oneself on the back while offering nothing new for consideration. All the film proved was that there are a couple of ROTC heads who are inclined to make stupid remarks.

Another reason I don't like the film is that the conclusion it supports is not so obvious as it seems. One problem is that I think attacks on ROTC are misdirected. Getting ROTC off the colleges won't stop the war, or stop the draft. But abolishing the draft will probably all but eliminate ROTC, since the incentive to join is that it is better to be drafted as an officer. Further, as long as there is a draft it is better to have ROTC than more West Points — at least a person from an independent college will be less indoctrinated, more likely to question things than one with four years of intensive brain - washing behind him.

I don't think abolishing ROTC will accomplish anything on its own. The Army will get its officers if it wants them, and I doubt if the Army would resort to something so democratic as promoting them from lower ranks. In fact, they will probably get them by opening new West Points, or special crash courses after college.

Also, if ROTC was abolished altogether, the people who would have joined it would still be the same people, and would have to find some other release for their aggression. I'd rather see them plunging bayonets into cloth sacks.

The whole issue of ROTC on campus is a great deal more complex than "good people will say this and bad people will say that."

Films that appeal to the emotional opinions and prejudices of their audience actually do nothing to improve a case for either side, and as a byproduct they make people a little less responsible in their opinions and a little more prone to be swayed by the type of mindless propaganda that is given by people of all sides who want easy answers.

E. L.

THE MASS ART PAPER

ISSUE NUMBER 2.

OCTOBER 30, 1969

THE MORATORIUM

Editorial II

In reviewing the events of October 15th, we are considering the impact on three different levels: national, institutional (on Mass. Art as a social institution), and, if possible, personal.

I.

This peculiar editor actually found herself glad, on October 15th, that such masters-of-blunder as Nixon and Agnew were elected last November. Never has the misapplication of government been so clear, and so gallantly, ineptly defended, as in this administration. Had Hubert been elected, the misapplication would have existed, but would have been subtle, detected only by a few perceptive critics who could have been easily written off as raving radicals. The unabashed depravity of the Nixon Administration, however, is so blatant that even doctors and lawyers, usually the nice sensible citizens, are feeling cheated enough to emerge from the security of Harvard Medical School and various upstanding law

organizations to declare Bomb").

The Nixon breach of public trust, coupled with an almost total absence of violence on the part of those participating in the Moratorium, is serving to convince the generally unaffected public that to believe something could be wrong in the government, something of which our involvement is only a by-product, does not necessarily qualify the believer for chastisement as a "Commie Prevert" (re: "Dr. Strangelove, or How I Learned to Love the

Bomb").

Despite the fact that those taking part on October 15th were encouraged by what our fearless leader Mr. Agnew calls "impudent snobs", the Moratorium can be viewed as a success. Support far exceeded the expectations of its originators, to the point where the meaning of the day cannot be ignored, even by its opponents.

II.

Dean McGavern, in the midst of an informal conversation recently,

B.D.

revealed a frightening observation he made when he first visited this college last year. He has had extensive experience in working with the mentally ill, and one thing he said that characterizes them is their hopelessness, their absolute complacency towards even the most chilling violations against them. In this respect, he equated the Mass. Art outlook with that of the mentally ill.

Things are changing fast here. Half the student body took part in the Moratorium. This was

phenomenal; there has not been such a collective assertion of political opinion at Mass. Art for a long, long time. The overall pervasive feeling has always been that to speak out on anything outside the realm of art would leave the speaker vulnerable, that a social concern, no matter how threatening, was not worth exposing his cherished and frail private self for. Until now.

III.

It is essential that each individual carefully think out his attitude towards the issues of the Moratorium, and respond most honestly according to his nature. This does not not preclude disagreement with the Moratorium. Too many people in the college still feel intimidated about voicing their honest opinions, they are too used to the sanctions of previous college administrations. One teacher did not want to issue his statement against the Moratorium because he didn't want his opinion to be subjected in print to the eyes of the Board of Trustees. We wonder if this teacher realized how much
(Continued on Page 3)



Student-Teacher-Administration Reactions

I

Cut it fine, put in shades of grey, elaborate the obvious to the point of obscurity, or even wrap our honorable flag around it; no matter how you say it, WE ARE AT WAR.

The war will be called, by those more objective than ourselves, the "irrelevant war" or the "war of overweening pride". Our sole objective now is to extricate ourselves from a small devastated land and to do so with "honor."

When almost 400 people from our College marched to Boston Common on October 15th we were influencing national policy. Since the Presidential Office has become impervious to congressional persuasion it has to fall on us to give all of our leaders a push. If you feel like you're in a minority, don't worry. Most important things in America have been done by minorities; good or bad.

David McGovern
Dean of Students

II

The Moratorium was too easy. For an intellectual community like Boston, for a faculty somewhat protected by academic freedom, for a student body free from job or family pressure, cancelling class is a painless way to demonstrate dissatisfaction. Even coming to the planned assembly and marching to a pre-arranged rally are easy balms for uneasy consciences.

Granted, the uneasy consciences should be on the other side. It does seem grossly undemocratic for our elected officials to get us into a war that most people really don't want. And it does seem undemocratic (though of course eminently political) for them to expect us to reflect our feelings only on election day. (Just TRY to vote for peace by choosing between Nixon and Humphrey). And it does seem undemocratic for us to have to ache and bleed in the streets to show what we tried unsuccessfully to show on election day. But practically we must; we must do something hard. Specifically, on October 15 the faculty should at least have given up their day's salary. On November 14 the students should put in a full day at school and then start sacrificing time, money, and talents to end this war.

by E. Moore



Dean McGovern & Dr. Hawthorne

III

With only one or two instances of frivolity, we observed at the Moratorium an admirable atmosphere of appropriately serious purpose. The event generates our reflection upon not only the question of Vietnam but upon the whole range of student attitudes. We would hope that students were truly repudiating not only war, but violence in personal relations as well. It is common knowledge that animals of the same species avoid lethal hostilities for the compelling reason that the species's survival will be endangered if they don't. If war is an international projection of the inner conflicts of individuals, the solution is to free, through psychotherapy, at least the decision-making leaders. We do not really believe that President Nixon is psychologically "resisting" a solution to Viet Nam, however. There is fear that such may be the case, though. Awareness is basic to all forms of psychotherapy, and since formal treatment procedures are not likely to be initiated in the circle of our national leadership, we urge the provision of such vital awareness to our leaders by way of peaceful activism. Nations, like people, can suffer from

I don't know what the Moratorium was like. A fair number of students sat in the auditorium and applauded everything; the signs were fairly colorful and fairly clever; the day was so perfectly sunny and perfectly airy that every step of the walk to the Common was an affirmation of health and life, celebrated by outbursts of song.

What have signs and songs and sun to do with politics and pressure? We were comfortable and at ease with each other as we walked and as we sat on the

distorted perceptions of reality. A nation may have an unrealistic image of another state or it may rigidly and excessively identify with its own ideology. In any case, awareness is the cure, and it is fitting that this awareness be provided our leaders by students who have such a mortal stake in the future. We are not suggesting that conflict be eliminated from life; that is neither possible nor desirable. We do advocate the peaceful resolution of conflict and the emergence of a climate of nonviolence. Our obvious impatience the other day with a busy public telephone in this building was noticed by the occupant who responded with a "V" signal of peace. We welcome such rebukes.

A word of commendation for our own students and faculty is surely in order. Our (correct?) understanding of the artistic nature's preference for communication by way of solitary creative work rather than through more direct relationships and involvements causes us to regard their participation in the events of October 15 as a true assumption of social responsibility.

CHARLES CHURCHILL

IV

grass on the Common. We heard people say the unsayable — that a war with badly defined or confused purposes could damage us and our honor much more than unilateral withdrawal would; that we have lost whatever it was we set out to win and the enemy might as well know it. We were at ease when it was said, with our consciences and with our sense of truth. Ease and vast relief — perhaps it was all deceptive, but the sun was real and the people squinting in the sun for those moments felt real.

by Marjorie Hellerstein

V

You have asked me to comment on the October 15th Moratorium. And you asked me also whether Mass. Art was becoming politically oriented. I don't know what has happened. I don't think any of us think we know or could agree to what it is that has happened. The fact is, however, that the place is different.

The arrival of a new President is, of course, important. Any new President might be a monster. In Jack Nolan's case, it seems clear that he is not only not a monster, but not even an ordinary College President. He is much more than we could have hoped for, even last year. His presence certainly helps to explain the change that we have seen take place this fall.

Wed. last, 350 Mass. Art Students marched in protest against the War, and more than against the War. To a large extent, we marched together because we wanted to be together. The new situation, including the new president, is certainly a catalyst. But the ingredients had to have been there in order to make this catalyst work.

We are changed. It may be you, the new generation, it may be our new administration. I do not know, but we have changed. Never before have Mass. Art students been able to feel that they could participate in public protests, be ins, paint ins, even Rock music in the cafeteria, etc.

I wouldn't yet call this the most politically aware college in Boston. But awareness has to begin somewhere, and I'm very glad to see it begin the way it has.

by Dr. Bruce Hawthorne

VI

How could anyone fail to listen to that which was made visible October 15th, 1969?

Robert P. Moore Jr.

VII

It was gratifying to observe both the degree of participation and enthusiasm shown by our students on National Moratorium Day. The concern shown that day toward this relevant issue reflects an increased awareness of life outside the college that was not apparent two or three years ago. As artists we are apt to get bogged down in philosophic acrobatics when the present demands of society cannot allow this kind of lunacy any longer. Today's problems must be faced on moralistic or ethical grounds and the occupants of the ivory towers are just not in the mainstream. "Doing your own thing" was great when time was on our side but today the egocentric maker of images is danger of waking up some morning to find no world remains on which he can escape from reality. Moratorium Day indicates that most of our students are willing to confront life. If this attitude can be maintained then this institution can become a viable force in resolving the complex problems faced by man. While I was extremely gratified with the large turn out on Boston Common, I was more pleased with Mass. Art's involvement.

Donald Lettis

VIII

I kept my son out of school so that he could see some direct semblance of the right of the self governed to vote for a change in their lives.

Harris Barron

CREDIT BOX

Editor-Barbara Duval
General Critic/Editor-
Elaine Luti
Photography-Charles Lew

Thanks to all contributors

SENIORS

PRINCETON, N.J. - Educational Testing Service announced today that undergraduates and others preparing to go to graduate school may take the Graduate Record Examinations on any of six different test dates during the current academic year.

The first testing date for the GRE is October 25, 1969. Scores from this administration will be reported to the graduate schools before December 1. Students planning to register for the October test date are advised that applications received by ETS after October 7 will incur a \$3.00 late registration fee. After October 10, there is no guarantee that applications for the October test date can be processed.

The other five test dates are December 13, 1969; January 17, February 28, April 25 and July 11, 1970. Equivalent late fee and registration deadlines apply to these dates. Choice of test dates should be determined by the requirements of graduate schools or fellowships to which one is applying. Scores are usually reported to graduate schools five weeks after a test date.

The Graduate Record Examinations include an Aptitude Test of general scholastic ability and Advanced Tests measuring achievement in 21 major fields of study. Full details and registration forms for the GRE are contained in the 1969-70 Bulletin of Information for Candidates. The *Bulletin* also contains forms and instructions for requesting transcript service on GRE scores already on file with ETS. This booklet may be available on your campus or may be ordered from Educational Testing Service, Box 955, Princeton, New Jersey 08540; Educational Testing Service, Box 1502, Berkeley, California 94701; Educational Testing Service, 960 Grove Street, Evanston, Illinois

To those responsible for replacing the school's depressing pelikan-puke greens and prison greys with real-live colors, thank you. It looks good.

Prayer

Deity, if thou art verily the benevolent god of our pre-cynic years, grant that, with thy divine mercy and the aid of the rest of the Flock, this paper will have the fortitude to come out more than once this year. Amen.

Refresing Observances

1. The cafeteria has improved. The coffee no longer tastes like the overflow sludge from the Graphics Room sink and we are considered muscularly co-ordinated enough to pour it ourselves, the sandwiches contain something akin to food, and we now can purchase the luxury of intentionally soft ice cream for a mere pittance.
2. The pianos are alive.
3. Tempting as it is to do wicked things with or to them, the mailboxes do serve an overdue function of communication.

Summer Art Festivals

Summer art festivals are notorious for being feeble excuses for mediocre artists to display their works to the core of culture-hungry art-blind people in their various towns. The Beatrices of the town art committees usually euphemize these artists by calling them "locally prominent artists", implying that the festival is miraculously fortunate in premiering their greatness before the World snatches them away.

I had the privilege of sampling a little of this grand dilettanteism in Cohasset and Pembroke this year. Cohasset's art festival was the first to take place. The work was generally unexciting. There were exceptions though, and my heart swelled with pride when I observed that the better things were done by people associated with Mass. Art, notably a painting by Calvin Burnett.

And there was an interesting display of light sculpture that was hidden at the very back of a meeting hall monopolized by paintings owing their inspiration to the Rustcraft Company. (I couldn't find the sculptor's name. I think the good old ladies in charge of caring for the hall's welfare thought that if they hid as much evidence of the exhibit's

existence as possible, people would literally be unable to "see the light"; how could they be wrong?) The predicament was somewhat modified by a carillon concert in the town square that afternoon, but I left the festival with the distinct feeling that someone's taste was in his proverbial mouth, and I hoped it wasn't mine.

Pembroke's art was considerably better. At this festival, Donald Lettis' painting was (dare I say it?) prominent. Actually, there was a fair amount of palatable work to feast your eyes on. George Lockwood, who lives and works, at his "Cricket Press", in Pembroke demonstrated printmaking processes with the help of people and presses from the Impressions Workshop in Boston. This was actually a *positive* art festival experience, as opposed to the at best neutral ones usually offered. It even fortified me enough to stomach the barbershop quartet "music" the Pembroke festival was featuring the night I was there.

D i s m a y i n g afterthought: Can standards evoked by art school conditioning really be applied to something like an art festival, which assumes openly to appeal to popular taste? I wonder.

-B.D.

Oct. 10, 1969

Dear Editor,

Unlike the other wall graphics which appear through the college and seemingly work with the architecture as an integral part of their decoration, this wall surface attempts to create a pictorial space similar to that found in traditional painting. If this is in fact traditional painting, challenge the right of the artist to impose his aesthetic upon the college in such a way that to remove it is to destroy it.

Having witnessed the advent of disposable art, I hope this college will not be intimidated in regard to painting this mural out.

Yours Truly,
Bonnie Swartz

People

Virginia Gunter who has done extensive work with the Institute of Contemporary Art, Art and Technology Inc., and who is presently at M.I.T.'s Center for Advanced Visual Studies, has agreed to do work on a "special functions" for Mass. Art. This should help a great deal to further the communications between Mass. Art and the Outside World. Dr. Adams of the Teacher Education Dept. is on sabbatical this year; Donald Lettis is acting head of the department in her place. Calvin Burnett has pneumonia and will not be back at Mass. Art for at least three weeks. We're sorry. Russell Doucette is now chairman of the Ceramics Department, replacing Mr. Abbott who maintained the position last year. And Edward Movitz is the chairman of the Painting Department. Lawrence Kupferman, retired from that post at the end of last year, is concentrating on painting and considering a visit to Mexico soon.

TRUSTEE NEWS

The Board of Trustees of the Massachusetts State Colleges, at their meeting of July 10, discussed the possibility of considering special legislation or "further alternatives" in the question of acquiring land for Mass. Art in Newton. One of the Trustees, Mr. Scharoff, will "assist the Building and Grounds Committee with some of the legal ramifications which might occur", according to the bulletin issued by the state college board.

CREDIT BOX

editor: Barbara DuVal

general critic: Elaine Luti

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The Star Handbook

"Star of the Day, who will it be?"

—Anon. Popular contemporary theme song.

There is a phenomenon that may be observed here yearly, a form of identity crisis common among art students known to some of us as the "star syndrome." As a public service to new students, or to old ones who are not aware that anyone who puts his mind to it can be a star, this paper has compiled a handbook for potential stars. Although in the end it is public opinion that makes the star, persistence is usually rewarded, provided the candidate diligently applies the following suggestions:

1. PHYSICAL APPEARANCE; CLOTHES.

Stardom is a state which must be immediately recognizable to one's colleagues, therefore great consideration must be given to one's outward appearance. This is not as easy as it may seem to the novice. It requires great subtlety to discern the difference between looking like one has just been painting and looking like a slob. This, however, is the crucial difference between the professional and the non-professional (or dilettante). The best way to achieve the desired effect is first, to wear the appropriate clothes (consult pictures of your patron star; see the section below) and selectively smudge paint on strategic places. Of course, you never actually paint in these clothes.

2. PHYSICAL APPEARANCE; FACE AND MANNERISMS

Once you have settled the matter of clothes you must cultivate the ability to appear "intense" and perhaps slightly angry. This can be done in several ways; 1, you can have had a "hard night" by staying awake, sleeping in a hard chair, or on the floor, 2, You can use the "going-through--a-crisis-in-your-work" approach to intensity-- the facial expression here is identical with that of mild pain. The intense yet aloof effect can also be induced chemically by means of the ingestion of various drugs which alter the pattern of thinking and directly result in the most convincing form of intensity.

3. THE PATRON STAR

First choose an appropriate, well-established star-artist (Kenneth Nolan, Robert Morris, and of course Frank Stella are good choices). The idea is to get one who is well-known but only among your colleagues. (Andy Warhol, for example, is known too well among the general public). An advanced star-candidate will then go to New York to see his patron star, and speak of him as though they were old friends. However, even a new candidate will quote his patron star constantly, even when it doesn't

apply.

4. YOUR WORK.

Although it doesn't hurt if your work is good, all that really counts to be a star is your attitude toward it. Even great art is worthless if you can't say that it is a "valid direction considering the color experience produced as the expressive areas relate to each other" or something like that. (See section 5). Bad art on the other hand is all right if you can speak about it with the right words, and if you have borrowed enough from your patron star.

5. VOCABULARY.

In becoming a star one must concentrate on building the proper star vocabulary. Several words that should be used at least three times each day are: color experience, relate, valid direction, expression, and, (for advanced candidates) cybernetic. These are a few classics, guaranteed to last several months at least. For more current words consult *Artforum* any word used in at least three different articles is generally accepted as a star word. In addition it is good policy to use some of the more over-worked four-letter obscenities, which add measurably to the angry intense aspect of your image.

READING MATTER.

6. It goes without saying that the star candidate subscribes to *Artforum* and *Art International* which he is seen carrying around and heard quoting from regularly. (Nevertheless he must speak with scorn of people who live by the art magazines.) You should also feel free to carry around any book or writer mentioned in either magazine. You will notice that it is not necessary to actually read any of these as long as you are seen with them.

THE VOICE.

7. Finally, any prospective star must cultivate an authoritative voice to be used when quoting the writings mentioned above. It will also be useful when you have nothing to say, which should be often, since a star-artist must have better things to do than milk himself for answers. A well practiced authoritative voice will make you sound like you know what you're talking about even when you don't.

— E.L.

A HISTORY OF THE WARS AND THE FOUR PEOPLE IN AMERICA - A RATIONALE

The dance has four characters, three of which are physically present. The fourth is seen as the spirit of the other three and is present only in their grouped presence.

To me they, the four characters, are completely the America, perhaps that everyone knows, perhaps that we do not wish to know. In America we have instincts and drives and thoughts and definition. In this dance, I have placed a spirit man or centrifugal force. They dance, they speak. They dance together and they speak in unison. They dance alone together, they speak in silence. Self-preservation and humane benevolence; intellect; lust; and the national spirit or soul.

And this is America and its wars are of America. This is what one can really know about living. And living in America is just this.

Kevin Dewey
October 6, 1969

direction will your art take," replied, "north."

Finally, the eighth question, regarding freshman week—hopefully the freshmen will recall this response when they're sophomores—14 thought it was stupid, childish, or a generally bad idea, 10 replied, "What freshman week?", 7 said it lacked enthusiasm, 4 thought it lacked planning, and only 6 thought it was a good idea.

Some specific comments, "EH!," "hyrendous" (sic.) "had the students known the programs planned were 'to get to know you,' rather than 'to get you' you may have had a better response." One young masochist said, "I really looked forward to the time when we would be initiated into Mass Art. I even wanted beanies...the thing that disappointed me was that no one participated, the upperclassmen ignored us. When there is a certain amount of razing (sic) it gives us the feeling we've been noticed." (She was the only one to express that sentiment). Finally one young scutter replied, "You can take freshman week and 6 it."

Freshman Questionnaire

The following questionnaire was given to Freshmen last week:

1. Name 2 or 3 artists whose work you most admire.
2. What course this year do you find most valuable?
3. How much value do you see in the Liberal Arts courses?
4. Is there any course not offered that you wish you could take?
5. What medium do you work best in?
6. How have your expectations of Mass Art differed from the reality?
7. What do you think you'll major in next year and what direction do you think your art will take in the future?
8. What are your views on Freshman Week? We thought the results would be interesting both to the freshmen and to the rest of us in view of the way many of our opinions have changed.

The first question brought a predictable diversity of answers. 14

students chose Picasso, 10 took Michelangelo, 8 each for Van Gogh and Dali, 7 for Wyeth, 6 for Rembrandt, and various Impressionists were mentioned by 10 of the forty who responded. Of the 23 other artists mentioned these are a few: Norman Rockwell (1), Peter Max (2), Calder (1), Bosch (3), the painter who did the cafeteria wall (1), Andrew Wyatt (1), and one student mentioned himself.

In the second question 27 students thought Visual Fundamentals was the most valuable course. 11 chose Painting and Drawing, 4 were for Art History, and American Thought and Government and Sociology got one vote each. One contented student liked them all.

27 students thought they were repetitive of school, 2 were sick of American History and 4 had no opinion. Some of the specific replies: "not too much because we don't

need them to be artists," "I firmly believe in the artist as a useful and vital element in society. The world is far larger than a stretched canvas," "It doesn't really prepare you for a definite field. In this I am referring to American history, and maths and sciences. Unless you plan to major in these they are of little value."

For the fourth question 7 students wished they could have taken music, 6 wanted languages, 5 wanted life drawing, 10 would have liked to have taken courses in their intended major, like ceramics or fashion, or in courses not offered until the sophomore year, like photography. 2 wanted to take philosophy and psychology, and 2 students wanted a course in sex. One student wanted theatre and another wanted to have electives available for freshmen. Finally one student wanted a course in jay-walking.

In regard to media, most students, 20, preferred

drawing (pen & ink, pencil, etc.), 8 liked water color, 6 said oils, 3 acrylics, and one each were for photography, sculpture, ceramics, and stained glass.

Most students who replied found Mass Art better than they had expected, which was 20, 9 found it the same, and 5 were disappointed. One ecstatic freshman said, "Like this place is unreal!! I love it!! You've got a great thing going, Mass Art!!" 2 thought it was harder, one easier. 2 thought there was no school spirit, and one thought it was overflowing with student interest. 1 thought the competition was rough, and 3 thought it had a nice relaxed atmosphere. One student suggested mixers (!) and a couple wanted dorms.

15 students who answered the 7th question intend to go into education, 9 into graphic design, 7 into painting, 4 in fashion, 4 unknown, 1 ID and one to the question of "What